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smart, trente-deux ans. Heard in lait (sound-
ed like English *let*), and lit (bid). *k* in patate,
ami*ti*é; *tc* (nearly *ch* in English *church*) before
i in the following: parti, petit, *titi*, tire, bou-
tique; *ty* in the following: tignasse, *tu*; in-
serted euphonically in the following phrases:

bœn gro[s]-t-arbre; je suis-t-allège.

13. *v=w* in envoyer, renvoyer, voyager, pro-
nounced êwéyê, rêwéyê, wêažê.

14. *gu=gy* in gueule (pronounced nearly
gyEl (E=nearly the *e* in flower)).

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"THE ÉVANGILE AUX FEMMES."*

THIS poem has been the subject of some little
discussion among Romance scholars of late
years; the poem is a well-known one, a fact
which is evinced by the frequent references to
it which one finds. The most important liter-
ature on the subject is as follows:

1. Marie de Compiègne d'après L'Évangile
aux Femmes. Par M. Constans. Paris, Vie-
weg, 1876 [Extrait du Tome iii du Bulletin de
la Société historique de Compiègne.] 8vo. 86
pp.

2. Zeitschrift für Romanische Philologie, i,
pp. 337-356; Ed. Mall, Noch einmal: Marie de
Compiègne und das "Évangile aux femmes."

3. In the same journal, viii, pp. 24-36; L.
Constans, "L'Évangile aux femmes."

4. In the same journal viii, pp. 449-455;
Ed. Mall, "Zum sogenannten Évangile aux
femmes."

At first, the point under discussion was
whether Marie de Compiègne was identical
with Marie de France, the celebrated Anglo-
Norman poetess. When this had been decided
in the negative, the question of interpolations
came into prominence; this hinged chiefly on
the relative value to be assigned to each of the
seven MSS. which contained the poem. This
is a matter which has never been settled, as it
is a very complicated one, owing to the strange
way in which the testimony of the various
MSS. disagrees.

It is indeed a knotty problem, that of the

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versity Philological Association, Nov. 18, 1892.

relations existing among the MSS. Constans
(in No. 1 above) came to the conclusion that
very little could be asserted in regard to it.
Mall (in No. 2) divided the MSS.—he knew of
only four at that time—into two families; of
these he considered the Isle-de-France family
to be the original one, from which the Picard
family had been derived later. He posits
seven lost MSS., besides admitting one case of
crossing.

Constans, having discovered two new MSS.,
rejected (in No. 3) Mall's scheme and replaced
it by a very elaborate one, in which he posits
fourteen lost MSS. and admits four cases of
crossing.

But Mall (in No. 4) rejects this scheme as
almost wholly fanciful, not to say contradictory.
He merely modifies his former scheme *slight-ly*,
positing seven lost MSS. as before. Lastly,
there has been discovered a new MS.

When these various schemes were tested by
means of the collations of three of the MSS.
together with the already published texts, it
was found that none of them were at all satis-
factory. By means of a rough table of corre-
sponding quatrains, the MSS. are readily di-
vided into four distinct groups to begin with.
With the aid of a much more accurate table of
line correspondences, we are enabled greatly
to improve this rudimentary scheme. For this
purpose it is necessary to divide the MSS. into
three groups of contemporaries; the object of
this being that one may be reasonably sure
that a MS. of an earlier group was not copied
from one of a later group, while within a group
no such discrimination is to be made. Now
by examining in which MSS. a certain line
occurs, such additions to the scheme are made
as will account for the presence of that par-
ticular line in each of the MSS. where it is
found. By this means we have introduced five
lost MSS. into the scheme, and three cases of
crossing are admitted.

Our next resource is the investigation of the
word variants, many of which are crucial
tests. Following here the same general plan
as before, we arrive (being further aided by a
few general arguments drawn from the char-
acter of certain of the MSS.) at our final MS.
scheme of seven known MSS., eight posited
ones and three cases of crossing.

The poem itself is a satire upon women which is quite cleverly done. It is divided into quatrains upon a single rhyme, with twelve syllables to the line. The greatest intrinsic interest of the poem lies in the ingenious way in which the satire is brought out. The poet in each quatrain begins by mentioning some supposed good quality in women, but in the last line he always gives it so sarcastic a turn that just the opposite effect is produced.

Five different theories have been advanced as to who was the author of the poem. They are all readily rejected, except the very indefinite one that the author was some unknown monk who lived in or near Paris.

The date of the poem has never been well established; but an investigation of the probable dates of the various MSS. leads us to place it at about 1250.

Mall has thrown some doubt about the name of the poem having originally been "Évangile aux Femmes," but as the name occurs in six of the seven MSS. we are warranted in considering his objections as not well-founded.

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OPEN AND CLOSE *ê* IN THE 'ORMULUM.'

As is already well known, the MS. of the 'Ormulum' in the Bodleian Library at Oxford is by no means adequately reproduced for the purpose of the philological student. The standard text is that of Holt (Oxford, 1878), which is based on that of White (Oxford, 1852). The editor, in his preface to the new edition, says that the text has been carefully collated and that many errors in the Glossary have been corrected. This collation must have been made, however, without reference to that of Kölbing (*Englische Studien*, i, 1). And in like manner the collation of Kölbing is independent of the edition of 1878. The two collations do not invariably agree. It must be remarked, also, that many of the errors in White's Glossary remain uncorrected. There is rumor of new editions and new collations, but nothing is as yet generally accessible.

Aside from this rather unsatisfactory state of things, difficulties are increased by the nature

of the MS. itself, which consists of pages of parchment very different in size. On a casual examination, it appears probable that a large number of the smaller pages were written after the larger ones, and inserted throughout the work. But there is no way of being certain in the matter without a more careful study of the orthography of the various parts. Nor is any such difference indicated in the printed text. Beyond this, it must also be remarked that the printed text fails in certain cases to convey nice differentiations of the MS. letters as appears from Napier's article on the letter *g* (*Academy*, March 15 1890, and subsequently illustrated by a facsimile). Another example is in the spellings *eo* and *e*. For in all the cases I have observed of the spelling *eo*, an original letter after the *e* (presumably *o*) has been erased and subsequently an *o* inserted in somewhat different ink. To this peculiarity allusion is made later. I hear, also, that there is variation in the writing of *æ*, but what is the exact nature of it I cannot say. Such matters must await a study of the MS. more careful than those of Holt or of Kölbing.

Under such circumstances it must be recognized that the following researches can give only tentative results. They are based upon a study of Holt's text with some reference to Kölbing's collation, although the corrections have not always been followed. Such as they are, however, I offer these notes to co-workers, with the hope that they may be of some use in dealing with a question of great interest in M. E. philology.

The sound *ê* is represented in the 'Ormulum,' sometimes by *e*, sometimes by *æ*, sometimes by *oe*. With their usual keenness, Sweet and Kluge have already remarked, the former that the open *ê* (ðð) and the close *ê* (êê) are distinguished as *æ* and *e* with perfect regularity, ('Hist. of Engl. Sounds,' §669), the latter that the *æ* is always in the 'Ormulum' long (Paul's 'Grundriss,' i, 868). But the question has not as yet been treated in detail. That such a treatment is desirable is made evident by Sweet's handling of the matter and by Kluge's remark "Orrm dafür (O. E. æ=Goth. ê) bald æ bald ê hat, ohne dass sein Dialekt eine Regel erkennen lässt." ('Grundriss,' i, 882). That the distinction between ðð and êê